

Property of Carlo Croce

Sotheby's EST. 1744

CONFIDENTIAL

SOTH00003

Property of Carlo Croce

RETAIL REPLACEMENT VALUATION FOR INSURANCE PURPOSES

SUMMARY

RETAIL REPLACEMENT VALUE

PAGE	VALUE
4	\$2,885,000

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SOTH00005

OLD MASTER DRAWINGS

1
B5DG8

VENETIAN SCHOOL, 18TH CENTURY
God the Father (Design for an altarpiece)
 Pen and brown ink and gray wash, squared in black chalk
 305 by 200 mm

\$4,000

2
B5DGB

BENVENUTO TISI, CALLED IL GAROFALO
Recto: The Adoration of the Shepherds Verso: A frieze with putti at play
 Point of the brush and brown ink and gray wash, heightened with white (recto and verso)
 103 by 176 mm

\$14,000

PROVENANCE

Sale, New York, Sotheby's, 27 January 1999, lot 43 (as
 Attributed to Benvenuto Tisi, called Il Garofalo)

Although the graphic style of Garofalo is still quite obscure and his drawings are very rare, Philip Pouncey did shed some light on the subject in an article in *The Burlington Magazine* (vol. XCVII, 1955, pp. 196ff).



OLD MASTER DRAWINGS

3
B5DGCJACOPO DA PONTE, CALLED JACOPO
BASSANO*Jacob's Ladder*Black chalk heightened with white on blue paper
390 by 522 mm

\$60,000

PROVENANCE

Herbert List;
Vaduz;
Stiftung Ratjen,
his sale and others, New York, Sotheby's, 27 January 1999, lot
51

EXHIBITED

Fort Worth, Texas, Kimbell Art Museum, *Jacopo Bassano*,
1992-93, cat. 91, reproduced

LITERATURE

A. Ballarin, 'Introduzione ad un catalogo dei disegni di Jacopo Bassano, iii', in *Arte Veneta*, XXVII, 1973, p. 91, and p. 122, note 2;
 Idem, 'Jacopo Bassano, Incontro di Giacobbe e Rachele al Pozzo,' in *Biadino ad Algardi: Pittura e Scultura a confronto*, exhib. cat., Turin 1990, pp. 144-145, reproduced;
 R. Rearick, *Jacobus a Ponte Bassanensis: I disegni della vecchiaia* (1577-1592), Padua 1993, folio V, no. 7, fig. c;
 A. Ballarin, *Jacopo Bassano*, vol. I, Padua 1995, p. 201, note 2, and pp. 289-290, reproduced, no. 321, vol. II, Padua 1996, reproduced no. 946

Ballarin associated this large compositional study with biblical-pastoral works by Bassano, datable to the years 1563-68, and pointed out the similarities in style with paintings such as *Jacob and Rachel at the Well* of about 1565 (private collection, Turin). Roger Rearick, however, suggested a later dating of circa 1578, based on stylistic comparison with two other drawings of that date, the *Flight into Egypt* (on the verso of a study of St. Jerome in the Accademia Carrara, Bergamo, inv. no. 294) and the *Presentation of the Virgin* (Muzeum Narodowe W. Warszawie, Warsaw, inv. no. rys ob.d iii). Although the present drawing cannot be related to a known work, Rearick noted that there was a painting of this subject listed as no. 69 in the inventory of Bassano's workshop made at his death. Vittoria Romani, in the Fort Worth exhibition catalogue, pointed out similarities with a drawing in the Uffizi, *The Mystic Marriage of St. Catherine*, which is dated 1567.

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SOTH00007

OLD MASTER DRAWINGS

<p>4 B5DGD</p> <p>NEAPOLITAN SCHOOL, 17TH CENTURY <i>Studies of St. Michael</i> Red chalk and wash and pen and brown ink over black chalk, partially squared for transfer in black chalk 146 by 195 mm</p> <p>\$6,000</p>	
<p>5 B5DGF</p> <p>GIOVANNI BALDUCCI <i>Mary at the Tomb / Noli Me Tangere</i> Pen and brown ink and wash over black chalk, heightened with white on blue paper; bears old attribution, verso: <i>Vasari</i> 256 by 190 mm</p> <p>\$16,000</p> <p>PROVENANCE Sale, London, Christie's, 4 July 1989, lot 5</p> <p>Comparable drawings are in the Louvre: F. Viatte, <i>Dessins Toscan XVIIe-XVIIIe Siècles</i>, 1988, nos. 33, 37 and 41</p>	
<p>6 B5DGH</p> <p>ATTRIBUTED TO GIROLAMO ROMANINO <i>Recto: Hercules and other Deities on Olympus Verso: A seated man turned to the right</i> Pen and gray ink and wash over black chalk, within pen and ink framing lines; bears old attribution, verso: <i>Romanino</i> 157 by 188 mm</p> <p>\$20,000</p> <p>PROVENANCE Professor W. Burgi; sale, London, Christie's, 11 December 1990, lot 10 (as Attributed to Girolamo Romanino)</p>	

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SOTH00008

OLD MASTER DRAWINGS

<p>7 B5DGJ</p>	<p>VENETIAN SCHOOL, CIRCA 1600 <i>Portrait of a Magistrate</i> Red chalk heightened with white, within brown ink framing lines 347 by 247 mm \$4,000</p>	
<p>8 B5DGL</p>	<p>CREMONESE SCHOOL, 16TH CENTURY <i>Head of a bearded man</i> Black chalk 216 by 165 mm \$6,000</p>	
<p>9 B5DHZ</p>	<p>DANIELE CRESPI <i>Study of a Devil</i> Black chalk 270 by 253 mm \$16,000</p> <p>PROVENANCE The King of Spain (his mount and numbering); sale, Milan, Sotheby's, 11-12 May 1999, lot 207</p>	

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OLD MASTER DRAWINGS

10
B5DJ5

CIRCLE OF ANDREA DEL SARTO

The Deposition

Black chalk

223 by 164 mm

\$40,000

PROVENANCE

Michelangelo Pacetti (L.2057);

sale, London, Sotheby's, 3 July 1989, lot 75 (as Florentine School, late 16th century)

11
B5DJK

BACCIO DELLA PORTA, CALLED FRA

BARTOLOMMEO

Recto: Head study of a monk Verso: Figure studies

Black chalk and touches of white chalk

247 by 165 mm

\$200,000

PROVENANCE

Sale, New York, Sotheby's, 13 January 1989, lot 52 (as Attributed to Fra Bartolommeo)

Similar black chalk studies of heads of monks by Fra Bartolommeo are in the Fogg Museum, Cambridge, Mass. (see B. Berenson, *The Drawings of the Florentine Painters*, Chicago 1938, p. 24, no. 212d, fig 451) and in Berlin (see H. von der Gabelentz, *Fra Bartolommeo*, Leipzig 1922, p. 20, no. 5, reproduced).

Chris Fischer confirmed the attribution in 1989, believing the model to be the same as that used in the study of a head in Rotterdam, Museum Boymans-van Beuningen, vol. N. 142, *recto*.



OLD MASTER DRAWINGS

12
B5DJNFRANCESCO MAZZOLA, CALLED IL
PARMIGIANINO*Mercury*

Red chalk, arched top;
bears old attribution in brown ink, lower right: *Franco
Parmigianino*
155 by 99 mm

\$40,000

PROVENANCE

Sale, London, Sotheby's, 4 July 1988, lot 18

LITERATURE

D. Ekserdjian, 'Unpublished Drawings by Parmigianino.
Towards a Supplement to Popham's catalogue raisonné,'
Apollo, August 1999, pp. 3 ff, fig. 33;
C. Beguin, M. Di Gianpaolo & M. Vaccaro, *Parmigianino, The
Drawings*, Turin 2000, cat. no. 81, pp 204, reproduced p. 240



The verso is closely connected to Parmigianino's drawings in the Uffizi (inv. no. 1986f), also showing Mercury flying to the right, which Popham believed to date from the artist's Bolognese period, 1527-30 (see A.E Popham, *Drawings of
Parmigianino*, New Haven 1971, p. 71, no. 93, pl. 268).

13
B5DLF

CAMILLO PROCACCINI

*Study for a fresco: St. Carlo Borromeo in procession,
flanked by statues of Sts. Nazarius & Celus in niches*
Red chalk with cut out pentimenti
288 by 504 mm

\$60,000



This is a preparatory study for Procaccini's fresco, now destroyed, on the right wall of the presbytery of S. Nazzaro Maggiore, Milan. It formed part of a cycle of frescoes of scenes of the lives of Sts. Nazarius and Celus, completed by Camillo shortly before 1619. The commission is described by Malvasia in *Felsina Pittrice*, 1678, vol. I, p. 282. This composition records the transfer in 1579 of the relics of Sts. Nazarius and Celus to the new altar of the basilica which had been radically restructured in 1578 on the instructions of St. Carlo Borromeo. Two related composition studies are known: one by Camillo now in Berlin-Dahlem (kdg. 16307), the other, now in the Louvre (inv. no. 6738), a copy after a lost original by Camillo (see N. W. Neilson, *Camillo Procaccini*, New York 1979, pp. 78-79, figs. 264, 265). The highly finished quality of the present drawing suggests that it was a final study for the fresco.

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SOTH00011

OLD MASTER DRAWINGS

14
B5DLH

ATTRIBUTED TO BRAMANTINO
Study of a seated man and a further subsidiary study
Red chalk on paper washed pink
320 by 224 mm

\$160,000



15
B5DLJ

SCHOOL OF FONTAINEBLEAU, 16TH CENTURY
Ceres on a chariot (Glass/silver design?)
Pen and brown ink and wash, oval
200 by 126 mm

\$10,000



16
B5DLK

ATTRIBUTED TO BIAGIO PUPINI, CALLED
DALLE LAME

An Allegory of Persephone
Pen and brown ink and wash, heightened with white on blue
washed paper, within brown ink framing lines;
inscribed in brown ink with indications of the figures
212 by 300 mm

\$8,000



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SOTH00012

OLD MASTER DRAWINGS

17
B5DLL

GIULIO PIPPI, CALLED GIULIO ROMANO

*A frieze with four figures*Pen and brown ink and wash, within brown ink framing lines,
squared in black chalk
255 by 230 mm

\$240,000

PROVENANCE

Earl Spencer (L.1531),
Richard Houlditch Junior (L.2214);
William Mayor (L.2799);
J. Stewart Hodgson,
his sale, London, Christie's 20 May 1921, lot 13;
sale, London, Sotheby's, 4 July 1988, lot 36

EXHIBITED

London, Royal Academy of Arts, *Old Master Drawings*, 1953, no.
65

LITERATURE

W. Mayor, *A Brief Chronological Description of a collection of
Original Drawings and Sketches by the most celebrated
masters....*, London 1871, p. 9, no. 44

This drawing shows Scipio, Hannibal and Alexander disputing in Hades before Minos, judge of the underworld (represented here with Pluto's fork and snakes) about which of them had been the greatest. The subject comes from Lucian's dialogue Minos (Dialogue of the Dead, ix), which ends with Scipio arguing that he should be placed after Alexander but before Hannibal, whom in real life he had defeated, and with Minos thereupon pronouncing Alexander the winner.

18
B5DLM

ATTRIBUTED TO GIULIO ROMANO

*A Female Allegory*Pen and brown ink, squared in black chalk
106 by 150 mm

\$10,000



OLD MASTER DRAWINGS

19
B5DMC

LELIO ORSI

A Battle Scene

Pen and brown ink;
bears old attribution in brown ink, lower right
229 by 357 mm

\$40,000

PROVENANCE

Dubini Collection;
Hoepli



EXHIBITED

E. Monducci & M. Pirondini, *Lelio Orsi*, Silvana Editoriale 1987,
cat. no. 146, pp. 170-171, reproduced p. 170

LITERATURE

Asta di Disegni dal XVI al XVIII secolo, catalogo Milano, Finarte,
194, 27-28 November, 1974, lot 27;
S. Leonelli, *L'opera grafica di Lelio Orsi dal 1554 al 1587*, tesi di
laurea, Universita degli Studi di Bologna, relatore Prof. C. Volpe
a.a. 1979-80, p. XXVII-XXVIII, no. 19;
V. Romani, *Lelio Orsi*, Modena 1984, p. 52, no. 37

20
B5DMG

EMILIAN SCHOOL, LATE 16TH CENTURY

The Resurrection

Pen and brown ink and gray wash, heightened with white and
squared in black chalk on blue paper
212 by 165 mm

\$2,400

21
B5DMK

EMILIAN SCHOOL, 16TH CENTURY

Design for a frieze with figures

Pen and brown ink and wash, heightened with white on blue
paper
94 by 185 mm

\$2,000



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OLD MASTER DRAWINGS

22
B5DMS

LATTANZIO GAMBARA

Design for the decoration of a spandrel: Charity
 Red chalk heightened with white chalk
 425 by 250 mm

\$50,000

PROVENANCE

Sale, London, Christie's, 20 April 1993, lot 47, Bl;
 sale, London, Christie's, 5 July 1994, lot 14 (£2,760);
 sale, New York, Sotheby's, 21 January 2003, lot 34

A study for the figure on the spandrel above the door of the west wall of the nave in the Duomo, Parma, frescoed by Gambara between 1571 and 1573 (see M. Tanzi, *Lattanzio Gambara nel Duomo di Parma*, Turin 1992, illustrated). A pen and ink modello for the whole wall is in the Accademia Carrara, Bergamo, G. Bora, *I Disegni Lombardi e Genovesi del Cinquecento*, Treviso 1980, no. 74, reproduced. Other studies for the project are in the British Museum (A.E. Popham, *Artist's working in Parma in the Sixteenth Century*, London 1967, I, nos. 38-40, II pls. 33-5) and in the Louvre, G. Bora, *op. cit.*, no. 75, reproduced.

23
B5DMT

GIROLAMO MIROLA

An Embracing Couple
 Pen and brown ink over traces of black chalk
 260 by 231 mm

\$30,000

PROVENANCE

Alfredo Viggiano (L.191a);
 sale, Florence, Sotheby's,
 Mario di Giampaolo

LITERATURE

D. DeGrazia, *Bertoia, Mirola and the Farnese Court*, Bologna 1991, no. D5, reproduced fig. 5

A study for the Sala di Ariosto, Palazzo del Giardino, Parma, c. 1562.



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OLD MASTER DRAWINGS

24
B5DMV

GIOVANNI LANFRANCO

Recto: *Studies of three male heads* Verso: *A half length figure looking up and a study of a face*
 Black chalk and charcoal heightened with white, on blue paper (recto and verso)
 417 by 282 mm

\$36,000

PROVENANCE

Sale, New York, Sotheby's, 28 January 2016, lot 113

This broadly and vigorously executed, double-sided sheet is highly characteristic of Lanfranco's individual graphic style, with its bold, strong strokes of black chalk, heightened with white chalk, and typical use of blue paper. The *mise-en-page*, combining various studies, is also comparable with many other sheets by the artist. On the recto, the study of the face of a young man looking down, surely drawn from life, can be closely compared to a very similar head, most likely that of the same model, but shown looking upwards, in a drawing now in the Museo di Capodimonte, Naples.¹ The sheet in Capodimonte was associated by Raffaello Causa to *The Martyrdom of St. John*, part of Lanfranco's fresco decoration for the church of the SS. Apostoli, Naples (1638-1646).² The studies on the present sheet do not, however, seem to be related to this same scene.

There are also certain stylistic similarities with two other sheets at Capodimonte,³ both preparatory for the figure of St. Sebastian in the earlier painting by Lanfranco of *St. Sebastian in Glory*, in the Museum of Fine Arts, Houston (fig. 1).⁴ The head in the present sheet is quite similar to that of St. Sebastian in the Houston painting, which is dated by Schleier to around 1634, just before Lanfranco's departure for Naples, to start work on the fresco decorations in the Gesù Nuovo (1634-5). The painting appears in the 1644 inventory of the Cardinal Antonio Barberini, but it is not certain if it was he who commissioned it.

¹ Naples, Museo di Capodimonte, inv. no. GDS 973;

² R. Causa, *Disegni di Lanfranco per la Chiesa dei Santi Apostoli nel Museo di Capodimonte*, exhib. cat., Naples, Museo di Capodimonte, 1964, p. 24, no. 38, fig. 9

³ Naples, Museo di Capodimonte, inv. nos. GDS 542 and GDS 482; E. Schleier, *Disegni di Lanfranco (1582-1647)*, exhib. cat., Florence, Uffizi, Gabinetto Disegni e Stampe, 1983, pp. 160-1, nos. XXXIIa, XXXIIb, reproduced respectively figs. 151, 150

⁴ *Idem*, Giovanni Lanfranco, *Un pittore barocco tra Parma Roma e Napoli*, Milan 2001, p. 276, no. 82, reproduced p. 277



OLD MASTER DRAWINGS

25
B5DMWLELIO ORSI
A Battle with lions
Pen and brown ink

\$70,000

PROVENANCE
Dr Ernst Merklin, Berlin;
Sale, London, Christie's 25 June 1968, lot 46;
Sir Timothy Clifford (bears his collectors mark, not in Lugt)



LITERATURE
J. R. Hoffman, Lelio Orsi da Novellara: a stylistic chronology, Ph. D. Dissertation, University of Wisconsin, 1975, p. 199, fig. 87;
V. Romani, 'Lelio Orsi e Roma: fra maniera raffaellesca e maniera michelangiolesca', in *Prospettiva*, 29, 1982, pp. 48, 59, no. 64, fig. 14;
Monducci & M. Pirondini, *Lelio Orsi*, Silvana Editoriale 1987, cat. no. 132, reproduced p. 145

26
B5DMZCAMILLO BOCCACCINO
The Raising of Lazarus

Point of the brush and brown wash, heightened with white on brown prepared paper
545 by 403 mm

\$90,000

The present drawing is a preparatory study for Boccaccino's fresco of *The Raising of Lazarus*, in the presbytery of the Church of San Sigismondo, Cremona.

Boccaccino executed a second fresco, as part of the same commission, depicting *Christ and the adulterous woman*, which, like *The Raising of Lazarus*, can be dated to circa 1540.

Further studies for *The Raising of Lazarus* survive, including an impressive compositional study in the Ambrosiana, Milan, and two studies for individual figures found in the foreground of the painted composition, both of which are preserved in the collection of the Uffizi, Florence.



OLD MASTER DRAWINGS

27
B5GH2

GIOVANNI FRANCESCO BARBIERI, CALLED IL GUERCINO

*Modello for the 'Offering of Abigail'*Pen and brown ink and wash, on two pieces of paper
625 by 757 mm

\$250,000

PROVENANCE

Lord Francis Egerton, 1st Earl of Ellesmere,
by descent to the 5th Earl of Ellesmere, 6th Duke of Sutherland,
his sale, London, Sotheby's, *The Ellesmere collection of
Drawings by the Carracci and other Bolognese Masters*, 11 July
1972, Part I, lot 97 (as Studio of Guercino);
with Bernard Houthakker, Amsterdam, 1972 (as Studio of
Guercino);
sale, Vienna, Dorotheum, 13 October 2010, lot 379 (as Giovanni
Francesco Barbieri, called il Guercino)



LITERATURE

N. Turner, *'The Paintings of Guercino: A Revised and Expanded Catalogue raisonné'*, Rome 2017, p. 123, fig. 100, reproduced, p.
512, under no. 222bis (as Giovanni Francesco Barbieri, called il
Guercino)

28
B5GKL

DUTCH/GERMAN SCHOOL, 18TH CENTURY

*The Holy Family with St. John the Baptist*Black chalk heightened with white;
bears old attribution: AVd I. fe
375 by 450 mm

\$6,000

29
B5GLP

JACOPO ROUSTI, CALLED JACOPO TINTORETTO

*Recto: Standing figure of a man Verso: A fragmentary figure study*Black chalk heightened with white on blue paper;
bears old attribution, lower right: G. Tintoretto
424 by 262 mm

\$70,000

PROVENANCE

Sir Joshua Reynolds (L.2364);
sale, New York, Sotheby's, 13 January 1989, lot 217

A study for the figure of Christ in Tintoretto's painting 'The Resurrection of Lazarus,' see R. Palluchini and P. Rossi,
Tintoretto: *Le Opere Sacre e Profane*, Milan 1982, vol. I, cat. no.
223, p. 178, illustrated vol. II, fig. 289, p. 435.


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OLD MASTER DRAWINGS

30
B5GMB

FEDERICO ZUCCARO
A portrait of the architect, Jacopo Vignola
 Black and red chalk
 248 by 190 mm

\$10,000

PROVENANCE
 Sale, New York, Bonhams, 8 May 2013, lot 3

The present drawing is an excellent example of Federico's portraiture of friends and associates, made in all likelihood around the time he took over the commission to complete the interior decoration of the cupola of Santa Maria dei Fiore in Florence, left unfinished by Giorgio Vasari upon his death in 1574. It compares well with similar drawings in Brussels and the Louvre, both in red and black chalks.



Looking at the roughly sketched details of costume, it appears that the sitter is a gentleman. He wears a cape, a ring or rings on the small finger of his left hand and holds what appears to be a glove. A more intriguing detail is the pair of dividers resting on the table, often an attribute of an architect. Certainly Federico knew a few architects and even portrayed one in a portrait drawing that was later turned into a fresco.

There is a presumed portrait of Giacomo Vignola, the architect of the Farnese villa at Caprarola, for which Federico and Taddeo Zuccaro created the interior decorations, now at the Ashmolean Museum in Oxford, which bears a resemblance to the present sitter, but clearly his beard and hair are better kempt in the Ashmolean sheet. We are also treated to views of different sides of his face, seen from the right at Oxford. Thus, while the evidence is not conclusive, it can be suggested that he is an architect and possibly Vignola.

James Mundy confirmed the attribution to Federico Zuccaro on the basis of photographs at the time of the Bonhams sale in 2013.

31
B5GMZ

FLORENTINE SCHOOL, LATE 16TH CENTURY
The construction of a monastery (Study for a lunette)
 Pen and brown ink and wash
 248 by 389 mm

\$4,000



OLD MASTER DRAWINGS

32
B5GQJ

GIOVANNI BATTISTA NALDINI
Study for the lower half of an Ascension, with the twelve Apostles, Saint Agnes and Saint Helen
 Pen and brown ink and wash on paper washed pink
 190 by 183 mm

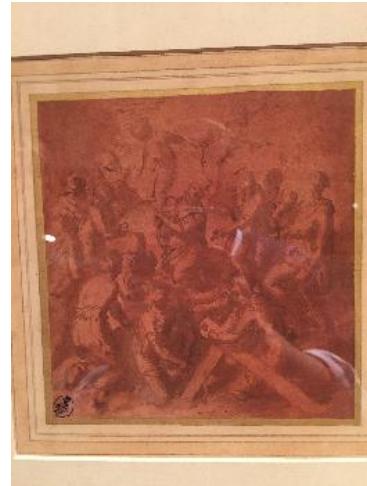
\$80,000

PROVENANCE

Padre Sebastiano Resta;
 John, Lord Somers, his numbering lower center:
 m157 and attribution to Cesare Nebbia (on the mount);
 H. S. Olivier (L.1373);
 sale, New York, Sotheby's, 26 January 2005, lot 76

EXHIBITED

Indiana, University of Notre Dame and Binghamton, University Art Gallery, State University of New York, *The Age of Vasari*, 1970, cat. no. D11, reproduced;
 New Haven, Yale University Art Gallery, *Sixteenth Century Italian Drawings: Form and Function*, 1974, cat. no. 31, reproduced;
 Oberlin College, Allen Memorial Art Museum, *et al.*, *From Studio to Studiolo*, 1992, cat. no. 33, reproduced



LITERATURE

C. Monbeig-Goguel, *Vasari et son temps*, Paris 1972, p. 91, under cat. no. 96;
 Roseline Bacou and Françoise Viatte, *Dessins italiens de la Renaissance*, exh. cat. Paris, Louvre, 1975, under cat. no. 35

This drawing is a preparatory study for the lower half of the *Ascension of Christ*, an altarpiece painted by Naldini before 1576 for the church of Santa Maria del Carmine in Florence.

33
B5GQM

AGOSTINO CARRACCI
Portrait of a Cardinal, head and shoulders
 Pen and brown ink
 140 by 110 mm

\$16,000

PROVENANCE

Thomas Hudson (L.2432);
 William Mayor (L.2799);
 sale, London, Sotheby's, 18 February 1991, lot 188 (as Attributed to Agostino Carracci)



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OLD MASTER DRAWINGS

34
B5GVM

GIOVANNI BAGLIONE

A martyrdom

Pen and brown ink and wash over black chalk;
bears old attribution, lower centre: *Bronzino*
274 by 411 mm

\$8,000

PROVENANCE

Giuseppe Vallardi (L.1223)



35
B5GW4

ATTRIBUTED TO GUILLAUME COURTOIS,
CALLED IL CORTESE

Three figure studies

Red and black chalk
330 by 221 mm

\$8,000



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SOTH00021

OLD MASTER DRAWINGS

36
B5GWD

GIOVANNI FRANCESCO BARBIERI, CALLED IL GUERCINO

St William receiving his monastic habit
 Pen and brown ink and wash
 150 by 113 mm

\$16,000

EXHIBITED

Arthur Sackler Museum, Harvard
 University Art Museum, Cambridge, 1991
 National Gallery of Canada, Ottawa, 1991
 Cleveland Museum of Art, 1991

This is a study for the figure of St. William and an acolyte in Guercino's famous altarpiece, painted in 1620 for San Gregorio, Bologna, and now in the Pinoteca Nazionale. Many drawings related to this commission have survived and provide a fascinating view of the evolution of the composition (D. Mahon, *Il Guercino, Catalogo Critico dei Disegni*, Bologna 1969, pp. 75-86). The present study is very close to one at Windsor (Mahon, op.cit., no. 76) which Sir Denis suggests was made to finalise changes made directly onto the canvas, possibly to satisfy a request from the patron to show William at the very moment of assuming his monastic habit (see D. Mahon, op.cit., Bologna 1969, no. 76).

37
B5XKX

BOLOGNESE SCHOOL, 17TH CENTURY

Mercury and Adonis
 Pen and brown ink and wash
 259 by 194 mm

\$8,000



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SOTH00022

OLD MASTER DRAWINGS

38
B5XL7

GIOVANNI FRANCESCO BARBIERI, CALLED IL GUERCINO

*Mars, Venus and Cupid*Pen and brown ink;
bears old attribution, lower left: *Guercino*
235 by 327 mm

\$30,000

PROVENANCE

Bears unidentified collector's mark, lower right;
sale, New York, Sotheby's, 21 January 2003, lot 51

Nicholas Turner suggested that the study could relate to the picture by Guercino of the same subject in the Galleria Estense in Modena (see L. Salerno, *I Dipinti del Guercino*, Rome 1988, cat. no. 151). The present study does however differ substantially from the final painting as well as from the other known drawings related to the same composition, which include four further composition studies. Two of those are autograph works by Guercino: one is in the BM (Inv. no. 1910-2-12-4) and the other, formerly in the Chute collection, is now in the Ratjen Foundation in Vaduz (see N. Turner and C. Plazzotta, *Drawings by Guercino in British Collections*, London 1991, p. 247-8, under cat. no. 21, and E. Schaar, ed., *Stifung Ratjen: Italienische Zeichnungen....*, exhib. cat., Munich 1977, cat. no. 71). Of the two remaining sheets, one, closest to the final composition, is a red chalk studio copy after a lost original (sold, London, Christie's, 30 March 1971, lot 133), while the other, formerly in the collection of Thomas Jenkins, is known only from an etching by Giovanni Ottaviani (see Turner and Plazzotta, loc. cit.).

39
B5XL8

SINIBALDO SCORZA

*Apollo with the animals*Pen and brown ink
230 by 340 mm

\$5,000



OLD MASTER DRAWINGS

40
B5XLD

PIETRO NOVELLI, CALLED IL MONREALESE

Judith and Holofernes

Pen and brown ink and wash, over traces of black chalk
267 by 196 mm

\$12,000

PROVENANCE

Possibly from the De Dominicis Collection (mount resembles
those on drawings housed at Capodimonte, Naples. See F.
Solinas & S. Schutze, *Le Dessin Napolitain*, Paris 2008, p. 255
under M. Epifani, *Il libro de' disegni di Bernardo De Dominicis*, pp.
253 - 260;
sale, London, Christie's, 11 December 1990, lot 279



41
B5XLG

FOLLOWER OF CLAUDE LORRAIN

An Italianate Landscape

Pen and brown ink and brown and gray wash
167 by 218 mm

\$1,600



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SOTH00024

OLD MASTER DRAWINGS

42
B5XLR

AGOSTINO TASSI

The Miracle of the loaves and the Fishes
 Pen and brown ink and gray wash;
 bears numbering, centre right: 46
 152 by 210 mm

\$16,000

PROVENANCE

Leonardo Scaglia (17th Century);
 sale, London, Sotheby's, 8 July 1964, lot 40 (the whole album);
 sale, London, Sotheby's, 9 July 1981, lot 26 (as Attributed to
 Tassi);
 sale, New York, Sotheby's, 21 January 2003, lot 48



LITERATURE

P. Cavazzini, 'Agostino Tassi reassessed: a newly discovered
 album of drawings,' *Paragone*, July 200, pp. 13 and 22,
 reproduced, fig. 23

This sheet was once part of an album, sold in 1964 at Sotheby's
 in London (see Provenance) as Italian School, 17th century, but
 with a catalogue note saying that the style of the drawings was
 close to that of Agostino Tassi. The previous lot in the same
 sale was another album with the same provenance, but
 containing drawings by a different hand. In her recent article,
 Patrizia Cavazzini gives a detailed account (op.cit., pp. 3-31) of
 the fascinating history of these two albums, which she calls the
 'Scaglia album' and the 'Tassi album' (lots 39 and 40
 respectively, in the 1964 sale).

43
B5XLT

AGOSTINO TASSI

The Miraculous Draught of Fishes
 Pen and brown ink and wash;
 bears numbering, centre right: 55
 145 by 205 mm

\$12,000

PROVENANCE

Sale, New York, Sotheby's, 27 January 1999, lot 28



LITERATURE

P. Cavazzini, 'Agostino Tassi reassessed: a newly discovered
 album of drawings', *Paragone*, no. 32, July 2000, p. 20, fig. 28

This drawing, together with another of *The Miracle of the
 Loaves and the Fishes* (sold, London, Sotheby's, 9 July 1981, lot
 26), were once contained in the same album, and both bear
 similar numbers at the right-hand edge. The attribution has
 been confirmed by Patrizia Cavazzini.

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SOTH00025

OLD MASTER DRAWINGS

44
B5XM7

BOLOGNESE SCHOOL, 17TH CENTURY

Madonna Immaculata

Pen and brown ink and gray wash, within brown ink framing lines;
bears attribution in black chalk, lower right: *Tavarone*
158 by 132 mm

\$1,200

PROVENANCE

Giuseppe Vallardi (L.1223)

45
B5XM9

DOMENICO ZAMPIERI, CALLED DOMENICHINO

Head study of a young woman

Red chalk and touches of white chalk, on gray-blue paper;
bears numbering, lower right: *Nr.1961*
290 by 190 mm

\$100,000

PROVENANCE

Sale, New York, Christie's, 11 January 1989, lot 41

EXHIBITED

Wilmington, Delaware Art Museum, *Mostly Baroque: Italian Paintings & Drawings from the Carlo Croce Collection*, 199246
B5XMC

ATTRIBUTED TO AGOSTINO TASSI

A harbour scene

Pen and brown ink within brown ink framing lines
90 by 190 mm

\$2,400



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SOTH00026

OLD MASTER DRAWINGS

47
B5XP3

SCHOOL OF LOMBARDY
St. Jerome in the Wilderness
 Pen and brown ink and gray wash, heightened with white on prepared blue paper
 193 by 183 mm

\$6,000

48
B5XP5

ATTRIBUTED TO SIMONE CANTARINI, CALLED IL PESARESE
Diana surrounded by attendants
 Pen and brown ink
 309 by 220 mm

\$2,000

49
B5XP6

GIOVANNI BATTISTA CARACCIOLI, CALLED BATTISTELLO
Jacob's Dream
 Pen and brown ink, within brown ink framing lines, on blue paper
 230 by 175 mm

\$44,000



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SOTH00027

OLD MASTER DRAWINGS

50 B5XPB	<p>SPANISH SCHOOL, 17TH CENTURY <i>St. Joseph and the Christ Child</i> Pen and brown ink and wash over traces of black chalk 150 by 110 mm</p> <p>\$1,400</p>	
51 B5XPL	<p>ATTRIBUTED TO MATTIA PRETI <i>Study for a seated Evangelist</i> Red chalk and wash, the corners cut 429 by 320 mm</p> <p>\$20,000</p> <p>PROVENANCE Sale, New York, Sotheby's, 27 January 1999, lot 99 (as Attributed to Mattia Preti)</p>	
52 B5YCB	<p>ATTRIBUTED TO MASSIMO STANZIONE <i>Two studies: A putto; Two figures</i> Both pen and brown ink; both bear numbering in brown ink: 128. and 124. respectively 115 by 45 mm; 108 by 89 mm irregular shape (2)</p> <p>\$10,000</p> <p>PROVENANCE Alfredo Viggiano (L.191a)</p>	


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SOTH00028

OLD MASTER DRAWINGS

53 B5YCC	<p>ATTRIBUTED TO DOMENICO ZAMPIERI, CALLED DOMENICHINO</p> <p><i>A sleeping child</i></p> <p>Red chalk</p> <p>270 by 204 mm</p>	
\$10,000		
54 B5YCD	<p>NEAPOLITAN SCHOOL, 17TH CENTURY</p> <p><i>Study of a male nude reclining on a rock</i></p> <p>Red chalk</p> <p>195 by 142 mm</p>	
\$14,000	<p>EXHIBITED</p> <p>Wilmington, Delaware Art Museum, <i>Mostly Baroque: Italian Paintings & Drawings from the Carlo Croce Collection</i>, 1992 (as Jusepe Ribera)</p>	
55 B5YCH	<p>DOMENICO PIOLA</p> <p><i>The Procession of Silenus</i></p> <p>Point of the brush and reddish-brown wash, heightened with white</p> <p>344 by 510 mm</p>	
\$14,000	<p>PROVENANCE</p> <p>Bought as Gregorio de Ferrari, lot 804(?) in Genoa</p>	

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SOTH00029

OLD MASTER DRAWINGS

56
B5YBJ

GIAN LORENZO BERNINI

Portrait of a Young Man

Black and red chalk, arched top

168 by 128 mm

\$50,000

PROVENANCE

Sir Thomas Barlow;

C.R. Rudolf (L.2811b),

his sale, London, Sotheby's, 4 July 1977, lot 106;

sale, New York, Sotheby's, 13 January 1989, lot 75



EXHIBITED

London, Wildenstein, Artists in the 17th Century Rome, 1955,
no. 8;London, Arts Council, *Old Master Drawings from the Collection
of Mr C.R. Rudolf*, 1962, no. 8

LITERATURE

J. Gere, 'Drawings from the Rudolf Collection', *The Burlington
Magazine*, February 1962, vol. CIV, no. 707, p. 88Wittkower has suggested that this is a self-portrait of Bernini
dating from c. 1613-14.57
B5YBK

ATTRIBUTED TO GIUSEPPE CESARI, IL

CAVALIER D'ARPINO

Head of a bearded old man, in profile

Red chalk;

bears numbering in brown ink, upper left: 39.

118 by 95 mm

\$1,600

From an album of drawings by Arpino and his bottega.



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SOTH00030

OLD MASTER DRAWINGS

58
B5YCP

AFTER SALVATOR ROSA

A soldier

Pen and brown ink and wash

130 by 70 mm

\$1,000



59
B5YDK

BALDASSARE FRANCESCHINI, CALLED IL
VOLTERRANO

Recto: St. Jerome Verso: Studies of a human skull and skeleton

Black chalk (recto and verso)

368 by 230 mm

\$12,000

PROVENANCE

Sale, Bern, Galerie Kornfeld, 18 June 2010, lot 115;
with Galleria Stanza del Borgo, Milan



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SOTH00031

OLD MASTER DRAWINGS

60 B5YDM	PIER FRANCESCO MOLA <i>A battle scene on a bridge</i>	Red and black chalk 284 by 445 mm	
\$10,000	PROVENANCE Peter Lely (L.2094)		
61 B5YDX	NEAPOLITAN SCHOOL, 18TH CENTURY	<i>Three Mythological subjects</i> All black chalk and gray wash, two squared for transfer Each: 210 by 92 mm (3)	
\$8,000			
62 B5YF4	CARLO MARATTI	<i>A full face portrait of a man, said to be Alessandro Algardi</i> Red chalk; bears old inscription in pen and ink: <i>Portrait de Cav. Algardi</i> <i>fameux sculpteur</i> and on the verso old numberings: 3 and 2055 389 by 302 mm	
\$70,000	PROVENANCE	Sale, New York, Sotheby's, 21 January 2004, lot 78 (as Attributed to Carlo Maratti)	
	This beautiful and intense portrait is very close in style to the two red chalk portraits by Maratti of the sculptor Domenico Guidi, one drawing full face and the second in profile, both now in the BM (see N. Turner, <i>Roman Baroque Drawings, c.1620-c.1700</i> , London 1999, vol. I pp. 177-178, reproduced vol. II, pls. 177-178). Both drawings bear a seventeenth century attribution to Carlo Maratti. In the context of the traditional identification of the sitter in the present work, it is interesting to note the Domenico Guidi worked in Algardi's studio from 1649 to 1654. Although the accuracy of the old pen and ink inscription at the bottom of the sheet, comparison with known likenesses suggest that it should not necessarily be dismissed: in particular, there are clear similarities with the painted portrait of the artist in the Accademia di San Luca, Rome, and with the profile engraving included in Bellori's <i>Vite</i> .		

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SOTH00032

OLD MASTER DRAWINGS

63 B5YN5	ATTRIBUTED TO MATTEO ROSSELLI <i>Saint Cecilia(?)</i> Red chalk 244 by 187 mm	
64 B5YN9	CIRCLE OF PIETRO BERRETTINI CALLED PIETRO DA CORTONA <i>A Mythological Scene</i> Black chalk, squared for transfer in black chalk 370 by 280 mm	
65 B5YN8	ATTRIBUTED TO CARLO MARATTI <i>Study for a ceiling decoration</i> Red chalk, squared for transfer in black chalk on blue paper; bears old attribution in brown ink, lower right: <i>Maratti</i> 210 by 280 mm irregular	

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SOTH00033

OLD MASTER DRAWINGS

66 B5YPC	<p>GIOVANNI BATTISTA BEINASCHI <i>Christ among the Doctors</i> Pen and brown ink and wash; bears numbering, lower right: 23 and an old attribution on the backing: <i>Luca Giorda</i> and numbering: No 3183 375 by 541 mm</p> <p>\$16,000</p>	
67 B5YQR	<p>GIOVANNI BAGLIONE <i>Study for The Birth of St. Francis</i> Pen and brown ink and gray wash over black chalk, squared for transfer; bears old attribution, lower left: <i>Carrac.</i> 152 by 255 mm, lunette</p> <p>\$16,000</p>	
68 B5YQY	<p>PIETRO FACCINI <i>Standing male nude holding a drapery</i> Red chalk and stumping; bears numbering in brown ink, upper right: 56 418 by 263 mm</p> <p>\$60,000</p>	

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OLD MASTER DRAWINGS

69 B5YR4	GERMAN SCHOOL, EARLY 18TH CENTURY	
	<i>A shepherd and his flock</i>	
	Black chalk and stumping heightened with white, on faded blue paper 280 by 400 mm	
	\$4,000	
70 B5z9X	NEAPOLITAN SCHOOL, 17TH CENTURY	
	<i>Landscape with ruins</i>	
	Red chalk 90 by 190 mm	
	\$5,000	
	PROVENANCE	
	Unidentified collector's mark	
71 B5zB2	ANIELLO FALCONE	
	<i>Portrait of a boy in profile</i>	
	Red chalk; bears old attribution in brown ink, lower left: <i>annibal carrache</i> 272 by 207 mm	
	\$50,000	
	PROVENANCE	
	Sale, London, Sotheby's, 1 July 1991, lot 27	
	This drawing can be compared stylistically with other studies of heads by Falcone which were almost certainly taken from life. These studies are generally drawn in red chalk and were possibly conceived as independent works of art, as they cannot be connected with any surviving paintings (see Exhib. cat. Naples, Capodimonte Museum, Civilità del Seicento a Napoli, vol. II, p. 84, no. 3.25 and Sotheby's 7 December 1987, lot 108).	

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SOTH00035

OLD MASTER DRAWINGS

72
B5ZB5

GIOVANNI BATTISTA TIEPOLO
The Holy Family adored by Saints Sebastian and Francis
 Pen and point of the brush and black and gray wash;
 bears old attribution in brown ink, lower left: *Tiepolo*
 406 by 272 mm

\$70,000

73
B5ZB6

CIRCLE OF PIETRO BERRETTINI CALLED
 PIETRO DA CORTONA
Bishops in discourse
 Black chalk heightened with white chalk on blue paper
 221 by 440 mm

\$12,000

PROVENANCE
 Giuseppe Vallardi (L.1223)

74
B5ZB8

CIRCLE OF DOMENICO ZAMPIERI, CALLED IL
 DOMENICHINO
A rocky landscape with a river below
 Pen and brown ink
 260 by 200 mm

\$16,000

PROVENANCE
 Peter Lely (L.2094);
 Jonathan Richardson Senior (L.2183)



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SOTH00036

OLD MASTER DRAWINGS

75 B5ZBJ	<p>EMILIAN SCHOOL, 16TH CENTURY <i>A frieze with figures</i> Pen and brown ink; bears inscription in brown ink, lower right: <i>fiaco serto</i> 190 by 272 mm</p> <p>\$6,000</p> <p>PROVENANCE Cesare Frigerio (L.4363); Giorgio Dalla Bella (L.3774)</p>	
76 B5ZBQ	<p>SALVATOR ROSA <i>A man seen from behind carrying a basket on his shoulder</i> Red chalk 160 by 104 mm</p> <p>\$16,000</p> <p>PROVENANCE Sale, London, Sotheby's, 3 July 1989, lot 156</p>	
77 B5ZBV	<p>GIOVANNI BATTISTA CASTELLO <i>The Martyrdom of St. John the Baptist</i> Gouache on paper, laid down on panel; signed and dated in brown ink, verso: <i>GBC 1612</i> bears old collectors name, verso: <i>antoine sudre(?) 1793</i> 271 by 206 mm</p> <p>\$14,000</p>	

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SOTH00037

OLD MASTER DRAWINGS

78 B5ZBX	GENOSE SCHOOL, 17TH CENTURY <i>The Martyrdom of St. Agatha, after Sebastiano del Piombo</i> Gouache on vellum within gold framing lines 109 by 139 mm	
\$2,000		
79 B5ZC3	GIOVANNI ANTONIO GUARDI <i>Design for an altarpiece with St. Anthony Abbot, St. Carlo Borromeo, St. Lucy, St. Catherine, and a further female saint</i> Pen and brown ink and wash; bears attribution in pencil, lower right: <i>Tiepoletto</i> 230 by 170 mm	
\$16,000		
80 B5ZC5	GASPAR VAN WITTEL, CALLED VANVITELLI <i>An Italian View, with a town by a bridge</i> Pen and brown ink and watercolour with touches of gouache over traces of black chalk; signed with initials on the mill on the right: <i>G.V.W.</i> and bears numbering in brown ink, verso: <i>N-12</i> 276 by 419 mm	
\$30,000		
PROVENANCE		
	Sale, New York, Christie's, 11 January 1989, lot 54, Dr. Hilary Koprowski and Dr. Irena Koprowska, their sale and others, London, Sotheby's, 8 July 2015, lot 88	
LITERATURE		
	G. Briganti, edition by Laura Laureati and Ludovica Trezzani, <i>Gaspar van Wittel</i> , Milan, 1996, p. 382, no. D278, reproduced p. 383, D278	



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SOTH00038

OLD MASTER DRAWINGS

81 B5ZC7	<p>ATTRIBUTED TO GIOVANNI RAGGI <i>The Martyrdom of San Giovanni, Bishop of Bergamo,</i> <i>after Giovanni Battista Tiepolo</i> Black chalk 592 by 320 mm</p> <p>\$2,400</p>	
82 B5ZC8	<p>GAETANO GANDOLFI <i>Nine head studies</i> Pen and brown ink 195 by 256 mm</p> <p>\$6,000</p> <p>PROVENANCE Sale, New York, Christie's, 11 January 1989, lot 73</p>	
83 B5ZMM	<p>GIOVANNI BATTISTA TIEPOLO <i>The Virgin and Child adored by Angels</i> Pen and black ink and gray wash over black chalk, the corners cut 317 by 227 mm</p> <p>\$70,000</p> <p>PROVENANCE Sale, London, Christie's, 20 April 1993, lot 139 (13,800 GBP); sale, New York, Sotheby's, 27 January 1999, lot 112</p> <p>George Knox, at the time of the 1999 sale, confirmed the attribution on the basis of a photograph. Some 75 drawings of the Holy Family from the Owen-Saville Album, like the present study are known. George Knox dates the series 1754-62 and described them as 'the most magnificently sustained testimony to Giambattista's graphic inventiveness' (J. Byam Shaw and G. Knox, <i>The Robert Lehman Collection, VI Italian Eighteenth-Century Drawings</i>, New York, 1987, no. 93).</p>	

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SOTH00039

OLD MASTER DRAWINGS

84
B5ZMV

ATTRIBUTED TO PIETRO TESTA
Five studies of men hanging from a tree
Pen and brown ink
389 by 290 mm

\$5,000



85
B5ZMY

ITALIAN SCHOOL, 17TH CENTURY
St. George on horseback
Red chalk
187 by 153 mm

\$3,000



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SOTH00040

OLD MASTER DRAWINGS

86
B5ZNM

ATTRIBUTED TO VINCENZO CAMPI

Head study of a young boy (recto and verso)

Black chalk (recto and verso)

277 by 195 mm

\$16,000

PROVENANCE

Prince Wladimir Nikolaevitch Argoutinsky-Dolgoroukoff
(L.2602d)



87
B5ZNV

SPANISH SCHOOL, 17TH CENTURY

Head study of a bearded man, in profile

Pen and brown ink

255 by 205 mm

\$10,000



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SOTH00041

OLD MASTER DRAWINGS

88
B5ZNW *Head of a bearded man looking to his left*
BOLOGNESE SCHOOL / ATTRIBUTED TO
GUIDO RENI
Oil on paper laid down on canvas

\$40,000

PROVENANCE
Sale, New York, Sotheby's, 25 January 2002, lot 34



89
B5ZNX LUDOVICO CARRACCI
The Triumphs of Saints Michael and George
Point of the brush and brown ink, heightened with white, on
paper washed light brown
575 by 434 mm

\$160,000

PROVENANCE
Sale, London, Sotheby's, 30 June 1986, lot 144 (as Bolognese
School, c.1600);
with Piero Corsini Gallery, New York

LITERATURE
R. Simon, Important Old Master Paintings, New York 1988, no.
6;
B. Bohn, *Ludovico Carracci and The Art of Drawing*, Belgium
2004, pp. 284-285, no. 145, reproduced p. 285

Preparatory oil sketch for Ludovico Carracci's altarpiece, The
Triumph of Saints Michael and George, in the Grimaldi chapel,
SS. Gregorio e Siro, Bologna.



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SOTH00042

OLD MASTER DRAWINGS

90
B5ZNZ

ANTONIO D'ENRICO, CALLED TANZIO DA VARALLO

*Drapery Study*Red chalk heightened with white, on paper washed pink
184 by 152 mm

\$16,000

PROVENANCE

Gotthard Schuh (1897-1969), Zurich;
sale, Zurich, Schuler Auktionen, 12 December 2008, lot 4444
(two in the lot);
sale, New York, Sotheby's, 30 January 2019, lot 4

LITERATURE

F. Ferro, *Testori a Novara*, Milan 2009, pp. 145, 148, p. 149, note 3, reproduced p. 146;
S. Bareggi and F. Ferro, 'Antologia di Artisti, Alcuni disegni inediti di Tanzio da Varallo', *Paragone*, no. 112 (765), November 2013, pp. 32-41, reproduced pl. 2491
B5ZP3

VENETIAN OR FERRARESE SCHOOL, FIRST HALF OF THE 16TH CENTURY

*An Allegorical figure, possibly an astronomer, his right hand pointing to a tablet*Black chalk heightened with white chalk on blue paper
222 by 179 mm

\$25,000

PROVENANCE

Sale, New York, Sotheby's, 30 January 2019, lot 7



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2. Sotheby's may have been, or may be in the future, engaged to sell some or all of the property at auction or by any other means. Any engagement did not affect the performance of the Valuation or determination of value.
3. This is to affirm that the following specialist is qualified based on their background, experience and education to render a valuation for the items listed in this document
 - Cristiana Romalli
 - Alexander Faber
4. The values set forth, including
 - the retail replacement values issued for insurance purposes as of 01 February 2019represent to the best of the valuers' judgment the values of the items listed as of the date of the valuation unless otherwise indicated.
5. In some instances, values have been based on photographs and information provided.
6. Unless otherwise noted, condition is assumed to be good.
7. The values are given with the assumption that the provenance for the property could be demonstrated to satisfy our internal compliance standards, and that the property could legally be offered for sale in all relevant jurisdictions and in compliance with all relevant laws and regulations, including those related to cultural heritage and endangered species.
8. This valuation is subject to the terms of the Valuation Agreement between Sotheby's and Carlo Croce.
9. The term "Purchase Price" is indicated where Sotheby's has listed a value provided by the owner. Sotheby's has not verified that this represents the insurance value of the work as of the date of this valuation.

Signed: 
Danielle Wandersee
Vice President

Date: 17 April 2019

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